

Fall 12-4-2015

New Frontiers

Lehigh University Music Department

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Lehigh University Music Department presents

Lehigh University Philharmonic Orchestra

Eugene Albulescu, *director*

Michael Jorgensen, *concertmaster*

New Frontiers *celebrating 150 years at Lehigh*

President John Simon, *narrator*

Professor James Peterson, *narrator*

Professor Darius Omar Williams, *poet*

Friday & Saturday, December 4 & 5, 2015

8:00 pm Baker Hall

Zoellner Arts Center

Many thanks to Chris Gross, Bill Warfield, Tony Viscardi.

A special thanks to Greg Funfgeld and the Bach Choir.

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PROGRAM

Lincoln Portrait

Aaron Copland
(1900-1990)

James Peterson, *narrator*

An Asa Fantasy

Eugene Albulescu
(b. 1970)

original poem by Darius Omar Williams

President John Simon, *narrator*

INTERMISSION

Symphony No. 5 in C minor

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Andante con moto
Scherzo. Allegro
Allegro

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Willy Gunn*
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PROGRAM NOTES

Copland: Lincoln Portrait

Aaron Copland, a native of Brooklyn, New York, is often referred to as “the Dean of American Composers” due to his distinctly American style of composition. *Lincoln Portrait* fits this description perfectly. In late 1941, following the bombing of Pearl Harbor, Copland, along with several other prominent American composers, was commissioned by conductor Andre Kostelanetz to compose a piece inspired by a famous historical figure in order to boost the country’s morale. Originally, Copland planned to use Walt Whitman as his inspiration, but was persuaded by Kostelanetz to choose a patriotic figure instead of a literary figure. He eventually settled on Abraham Lincoln. He completed the piece in April 1942 and it was performed for the first time on May 14, 1942 by the Cincinnati Symphony with Kostelanetz as the conductor and William Adams as the narrator. Initially, upon completion of the piece, there was no applause from the audience, leading Copland and Kostelanetz to think the piece was a flop. In reality, the audience was moved beyond applause. Later that year, *Lincoln Portrait* was performed via a radio broadcast narrated by Carl Sandburg. Other famous narrators include Neil Armstrong, Alec Baldwin, Tom Hanks, James Earl Jones, Katharine Hepburn, Margaret Thatcher, Paul Newman, and Barack Obama.

Lincoln Portrait is about fourteen minutes in length and is divided into three sections. The first section musically expresses the mystery and intrigue of Lincoln’s personality and ends with an expression of his gentle and kind nature. The second section gives a glimpse into Lincoln’s background, utilizing cheerful and festive sleigh bells to recall horse-drawn transportation. This segment is followed by a third section that simply serves to provide an orchestral background and frame Lincoln’s powerful words. Copland artfully combines his original ideas with themes from two songs that were popular during Lincoln’s time. The first is *Camptown Races*, which was used in Lincoln’s presidential campaign in 1860 and the second is *Springfield Mountain*, a ballad composed in 1840. The spoken words in *Lincoln Portrait* include descriptions of Lincoln as well as excerpts from Lincoln’s 1862 Annual Message to Congress and the 1858 Lincoln-Douglas debates. The piece

culminates with a powerful quote from the Gettysburg Address. Although it originally was written as a tool to boost the country's wartime morale, *Lincoln Portrait* has become a true American classic. We are honored to have tonight's performance narrated by Lehigh Professor of English and Africana Studies, James Peterson.

– Catherine Preysner, '16

Albulescu: *An Asa Fantasy*

A sesquicentennial celebration does not come around often. An odd round number, 150: seemingly so out of reach for anyone to imagine as a human lifetime. I experienced my first sesquicentennial celebration as New Zealand celebrated its 150th birthday. I took part in various activities as part of the NZ International Festival of Arts. When Lehigh's 150th anniversary came around, it felt as if the celebration could be so much more unified as the campus is a small community, relatively speaking. The piece tonight was inspired as a result of these celebrations.

Our season is all about the year 1865, the year of Lehigh's founding, and as there seemed to be no orchestral piece written expressly about our founder Asa Packer, it felt natural to do something about it. The effort was one in which we celebrated the contributions everyone makes at Lehigh, even unwittingly – this is symbolised by how we wrote the piece. Every member of the orchestra was asked to contribute a theme. I used every one of the fifteen to twenty submissions we got, and for the other members that did not want to brave writing music, I made up themes from setting their names to music. This technique dates back to Bach, and later Schumann and Shostakovich, and is nothing new or that original, but when it came to Asa Packer we came up to a wonderful theme comprising of a tritone (ASA translates to A, E-flat, A), which formed the basis of the main theme. I wrote another main theme of my own which was a way to describe how I feel about Lehigh: we are soulful, but not sentimental; matter-of-fact; serious about both research and social cohesion; lean and mean on the sports field, in the classroom, and in our academic pursuits.

I wanted to include other elements as well, and as we had the *Lincoln Portrait* on the program, I thought the piece should also have a narrative component. The wonderful poem we got from Darius Omar Williams was so moving, the work was subsequently written around the poem itself. We were further honored when

and the College of Wooster.

As a soloist, Michael has performed with organizations including the String Orchestra of Brooklyn, Sun City Chamber Players, the Florida State University Festival of New Music, the Gateways Music Festival, and the London School of Contemporary Dance. Michael is a featured artist on Paul Osterfield's *Sound and Fury* disc released by Navona Records. This season, he will be a guest artist performing a recital and two concertos at The Colour of Music Festival in Charleston, South Carolina.

A member of the IRIS Orchestra in Memphis, Michael has also served as the concertmaster for the 75th-anniversary national tour of *Porgy and Bess*, the Northwest Florida Symphony Orchestra, Belle Meade Baroque, Lorin Maazel's Castleton Festival Orchestra (as one of the co-concertmasters), and the Cityside Symphony Orchestra in London. He has performed with the Chamber Orchestra of Philadelphia, Nashville Chamber Orchestra, Alarm Will Sound, Chattanooga Symphony Orchestra, Huntsville Symphony Orchestra, the Gateway Chamber Orchestra, the Sphinx Symphony Orchestra, and others.

A dedicated recitalist and chamber musician, Michael has performed recitals at the London School of Contemporary Dance, the Taft Museum of Art Chamber Music Series, Gettysburg College, and has been a returning guest artist to Middle Tennessee State University. As a string quartet performer, he has been the first violin of the Eppes String Quartet in residence at Florida State University and founded the Frequency String Quartet, a new music group with an education and community-building mission that was described as "a gifted and stimulating foursome" by Cincinnati classical music reviewer Mary Ellyn Hutton.

Michael holds a bachelor's degree from the Eastman School of Music, a master's from the Guildhall School of Music and Drama in London, and a doctorate from Florida State University.

and later gave his Carnegie Hall debut in the Stern Auditorium in 2001. He has worked as conductor and soloist with numerous major orchestras including the New Zealand Symphony, The Romanian National George Enescu Philharmonic, the New York Chamber Orchestra, the Manukau City Symphony Orchestra, Christchurch Symphony, as well as the French Chamber Orchestra. His recordings have been released on Ode/Manu label, Ode/BMG, Trust, as well as Downstage Recordings. His recent engagements include a recording with the New Zealand Symphony on the Naxos label.

Albulescu's outreach in over one hundred US high schools has been significant, and his program "Inside the Piano" linking technology and creativity earned him coverage from the major media, including articles in the Washington Post, Philadelphia Inquirer, as well as the cover of Clavier Magazine. Albulescu performed at the 2002 Salt Lake City Olympics, and was invited to perform at the White House for the Millennium celebrations. He has performed and recorded on four continents.

Albulescu started his piano studies in Romania at age six, at the Enescu Music School in Bucharest. His family moved to New Zealand in 1984 to escape Romania's Communist regime. He completed his musical studies at Indiana University where, at nineteen, he was the youngest person ever to teach as an assistant instructor. Eugene Albulescu is a Steinway Artist who currently teaches on the music faculty at Lehigh University in Bethlehem, PA.



Described as an exceptional musician by Maestro Lorin Maazel, violinist **Michael Jorgensen** is the Professor of Practice in Orchestral Strings at Lehigh University, where he serves as the concertmaster of the Lehigh University Philharmonic Orchestra. He has also taught violin at Middle Tennessee State University, Covenant College, and the Wyoming Center for the Arts in their Touchstone program for at-risk youth. He has given masterclasses across the country at colleges including Austin Peay State University, Florida Gulf Coast University, University of South Dakota

President John Simon graciously agreed to narrate Prof. Williams' text. The Bach Choir of Bethlehem happily helped out by recording some sounds for us. They have been so closely associated with the university, having performed at Packer Chapel and other venues on campus for over 100 years. They are a proverbial Greek chorus to us and our institution, having sung in witness to us and our Odyssean journey. It was soulful that they were able to also be on this performance, albeit not live. Other sound elements came into play, including the interesting new structure on campus designed and built by AAD Professor Tony Viscardi, "Peggy's Bell." It was used as a small amphitheatre to record our own cello faculty member Chris Gross, while also collecting the ambient sounds of the campus. Bill Warfield also makes an appearance on the trumpet.

The result is a work that, while by no means aiming to be a masterpiece, is instead intended to be a memento and snapshot of a moment in time when we celebrate our founder Asa Packer and his vision on this unique occasion.

– Eugene Albulescu

Beethoven: Symphony No. 5

Beethoven's Symphony No. 5 is one of the most popular and frequently performed classical compositions in the world. Although Beethoven began composing his fifth symphony in 1804 directly after the completion of his Symphony No. 3, he interrupted work on it to finish other works including *Fidelio*, the *Appassionata* piano sonata, the Violin Concerto, and Symphony No. 4. At this point, Beethoven was in his mid-thirties and was beginning to be plagued by his growing deafness. He returned to the Symphony No. 5 in 1807 and completed it in 1808. The premiere was on December 22, 1808 at the Theater an der Wien in Vienna, Austria. The concert was four hours long and was conducted by Beethoven himself. Every piece on the program was a premiere, including his sixth symphony as well, which was performed before the fifth. Unfortunately, the concert was poorly received due to the musicians having only a single rehearsal to prepare, and was remembered more for its excessive length than the music itself. When the symphony was published a year and a half later, however, Beethoven received high praise for the distinctive four-note opening.

The "short-short-short-long" motif of the first four notes of Beethoven's Symphony No. 5 is now one of the most widely

recognized themes in classical music. Although it may be a familiar device today, using a rhythm as the main subject instead of a melody was revolutionary at the time. This rhythm is woven into the first movement and continues to appear throughout the symphony, becoming a motto for the piece. The first four notes have been referred to as “fate knocking at the door,” although it is not certain if that exact phrase was used by Beethoven himself. The piece gained popularity during World War II when the “short-short-short-long” motif, which corresponds to the letter V in Morse code, was used as a symbol for victory by the Allies. The irony of using a German’s music as a call to arms to defeat the Germans was not lost on the Allies. To this date, Beethoven’s Symphony No. 5 remains one of the best-known and well-loved works of classical music, often played by new orchestras at their inaugural concerts.

– Catherine Preysner, ‘16

TEXTS

Copland: *Lincoln Portrait*

“Fellow citizens, we cannot escape history.”
That is what he said. That is what Abraham Lincoln said.

“Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility.” [Annual Message to Congress, December 1, 1862]

He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said. This is what Abe Lincoln said.

“The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we will save our country.” [Annual Message to Congress, December 1, 1862]

When standing erect he was six feet four inches tall, and this is

Darius’ research focuses on indigenous African ritual performance traditions, Black Southern Queer Culture and the intersection of Yoruba and Mississippi Delta Blues tradition. His original play *Chocolate Cocoa on a Winter Night* was produced as a staged reading for The Theater Offensive’s Out on the Edge Theatre Festival in 2006. His play *Mississippi Born and Bred* was recently featured in the 2015 National Black Theatre Festival. Darius is founding artistic director of The Mississippi Black Theatre Festival and L.E.G.B.A. Productions. Darius directed The Department of Theatre’s Spring 2015 production of Marcus Gardley’s *Every Tongue Confess*. Most recently, Darius completed his debut novel, *Blue Light ‘Til Dawn*, is a featured writer in the edited volume *Black Gay Genius* (Vintage Entity Press) and will have a short story featured in *The Rise of Astro Blackness* (Lexington Books, 2016). Darius is also in the process of completing his monograph on The Negro Ensemble Company. Darius earned his doctorate in Theatre with a specialization in African Diaspora and African American Theatre History and Performance from The Ohio State University, his M.F.A. in Creative Writing from Antioch University Los Angeles, his M.A. in Theatre from Bowling Green State University and his B.S. in Speech and Dramatic Art from Jackson State University.



An award-winning performer who combines a blazing technique with the artistic integrity and originality to express musical emotions at their most personal level, **Eugene Albulescu**’s emergence on the international scene came in 1994, when his debut recording (Albulescu Plays Liszt, MANU1446) earned him the Grand Prix du Disque Liszt, awarded for the best Liszt recording of the year, adding

Albulescu’s name to that of legendary recipients such as Horowitz and Brendel. Noted New York Times critic Harold Schonberg praised Albulescu in the American Record Guide for his “infallible fingers of steel,” declaring that “nothing, anywhere, has any terrors for him.” Albulescu performed in New York at BargeMusic in 1996,



James Braxton Peterson is the Director of Africana Studies and Associate Professor of English at Lehigh University. His first book, *The Hip Hop Underground and African American Culture* was published on Palgrave Macmillan press (2014). Peterson hosts “The Remix” on Philadelphia’s NPR affiliate,

WHYY. “The Remix” is a podcast that engages issues at the intersection of race, politics, and popular culture. Peterson has written for the Huffington Post, The Guardian, Reuters, and The Daily Beast. He is a media commentator and has appeared on MSNBC, Al-Jazeera, CNN, HLN, Fox News, and other networks as an expert on race, politics, and popular culture.

Dr. Darius Omar Williams is a professional Actor’s Equity Association actor, poet, playwright, fiction writer, director, and Africanist historian. A Mississippi native, his acting credits include: *Crowns*, *Topdog/Underdog*, *Exonerated*, *The Grapes of Wrath*, *Ain’t Misbehavin’* and *Hamlet*. He was nominated for an Independent Reviewer of New England Best Actor Award in 2002.



Prior to Lehigh, Darius served as lecturer of African American Theatre History at The Ohio State University. He has also taught at Emmanuel College, Jackson State University and Tougaloo College. His directing credits include: *Dark as a Thousand Midnights*, *Ain’t Misbehavin’*, *Electronic Negro*, *You*, *Robert Johnson: Trick the Devil*, *Shake Loose My Skin: A Tribute to Black Female Poets*, *The Wiz*, *The Old Settler*, *A Raisin in the Sun*, *Ladies in Waiting* and *Before it Hits Home*. Darius is co-editor of *Mighty Real: An Anthology of African American Same Gender Loving Writing* and has published two poetry collections (*Akhona* and *Silk Electric*).

what he said.

He said: “It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says ‘you toil and work and earn bread, and I’ll eat it.’ No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation, and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle.” [Lincoln-Douglas debates, 15 October 1858]

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man. But when he spoke of democracy, this is what he said.

He said: “As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy.”

Abraham Lincoln, sixteenth president of these United States, is everlasting in the memory of his countrymen. For on the battleground at Gettysburg, this is what he said:

He said: “That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain. That this nation under God shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth.”

Albulescu: An Asa Fantasy

Original Poem by Darius Omar Williams

A Soliloquy for Lehigh University

In memory of Asa Packer and William Baker Stevens

Written by Darius Omar Williams Copyright© 2015

1

What is the sound of Coltrane?

Is it the rhythm-less beat of a wounded hymn?

If I am to reshape myself into stone tell me how itinerant shall I be?

A vision of persistent freedom like the mining and smelting of ores

What is the cusp sound of Coltrane?

A dancing of vocational wings like shadows of armored flight

against a railroad

2

I remember

A man collecting dust to erase the studding silence of reservoirs

An ennobled man

I remember the overturning of the slave-holding elite

The reunion of a nation

The believers of cartography light

Echoing to themselves, "what shall it profit a man,

If he gains the whole world, but lose his soul."

I remember

The divinity schools

The churchwarden and vestrymen

The intellectual and moral compass

I remember

I remember

Him knowing

A house divided against itself

Could not stand

From his lips rose the profundity

of an institutionalized vision

once resting in the hands of monarchs

I remember

3

In the rain-soaked memory of dimly lit rooms

They circumscribed jazz into a mouthful of sun

They uttered into being an educational enterprise

Two men of eminent grace responding to

The verbatim epitaphs in their dreams

Minds apprenticing themselves on the

front yard of wisdom eyes betrothed

by an incantatory rebellion of throats

ABOUT THE ARTISTS



John D. Simon became the fourteenth president of Lehigh University on July 1, 2015. Prior to coming to Lehigh, John served as the Executive Vice President and Provost and the Robert C. Taylor Professor of Chemistry at the University of Virginia, and as the Vice-Provost for Academic Affairs at Duke University from 2005 to 2011. John received his B.A. in chemistry from Williams College in 1979 and

his Ph.D. in chemistry from Harvard University in 1983. After a postdoctoral fellowship at UCLA, John joined the Department of Chemistry and Biochemistry at UCSD in 1985, was promoted to full professor in 1990 and accepted the position as the first George B. Geller Professor in Chemistry at Duke University in 1998. John has authored three books and more than 250 scientific publications. His most recent work focuses on the properties of fossil melanin pigments from the Jurassic period.

John has authored three books and more than 250 scientific publications. John has earned numerous fellowships and awards for his scientific work including the Presidential Young Investigator Award, Alfred P. Sloan Fellowship, Camille and Henry Dreyfus Teacher Scholar Award, and the Fresenius Award. John was elected fellow of the American Association for the Advancement of Science in 2000 and the American Physical Society in 2003. John has contributed to the understanding of a wide range of problems in chemistry and biophysics. His most recent work focuses on the properties of fossil melanin pigments from the Jurassic period.

John is married to Diane Szaflarski. They have two sons.

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For ticket information, call (610) 758-2787 or visit www.zoellnerartscenter.org.

To ensure the best experience for everyone, please:

- *Bring no food or drink into any of the theaters*
- *Refrain from talking while music is being performed*
- *Refrain from applause between movements*
- *Do not use flash photography or recording devices*
- *Turn off all pagers and cellular phones*
- *Turn off alarms on wrist watches*
- *Do not smoke anywhere in the facilities*

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Associate Professors - Eugene Albulescu, William Warfield

Professors of Practice - Michael Jorgensen, Sun Min Lee

Lecturer - David Diggs

Adjuncts/ Private Instructors - Deborah Andrus, Helen Beedle, Daniel Braden, Colin Brigstocke,

Amanda Cortezzo, Bob DeVos, Megan Durham, Susan Frickert, Linda Ganus, Christopher Gross,

Neal Harrelson, Tim Harrison, William Holmes, Karen Huffstodt, Robin Kani, Sohee Lee,

Jee Hyun Lim, Steve Mathiesen, Donna McHugh, Scott Neumann, Albert Neumeyer,

Patricia O'Connell, Sharon Olsher, Gene Perla, Irmgard Pursell, Timothy Raub, David Riekenberg,

Kim Seifert, Tim Sessions, Ian Tomesch, Eileen Wescoe, Andrea Wittchen

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Libraries Coordinator - Linda Lipkis

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Artistic Director - Deborah Sacarakis

Administrative Assistant - Cyndy Brinker

Assistant to the Artistic Director - Tahya Keenan

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Assistant Lighting Coordinator - Devin Kinch

Audio Coordinator - Phil Ingle

Costume Director - Pamela Richey

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Assistant Technical Director - Matthew Faragasso

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